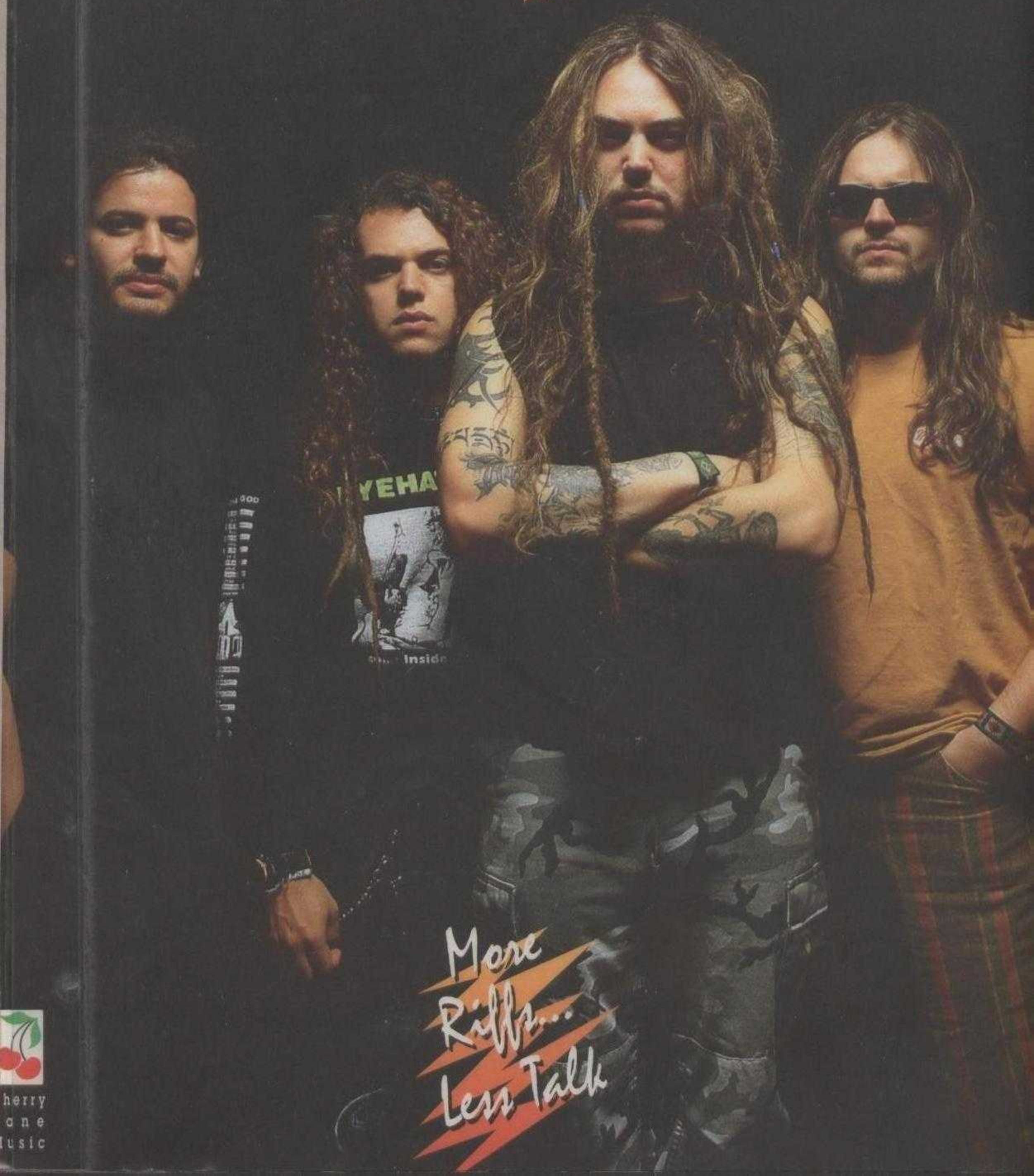


# SEPULTURA

Your guide to  
playing more than

40 Burning  
Riffs!

Just the  
Riffs



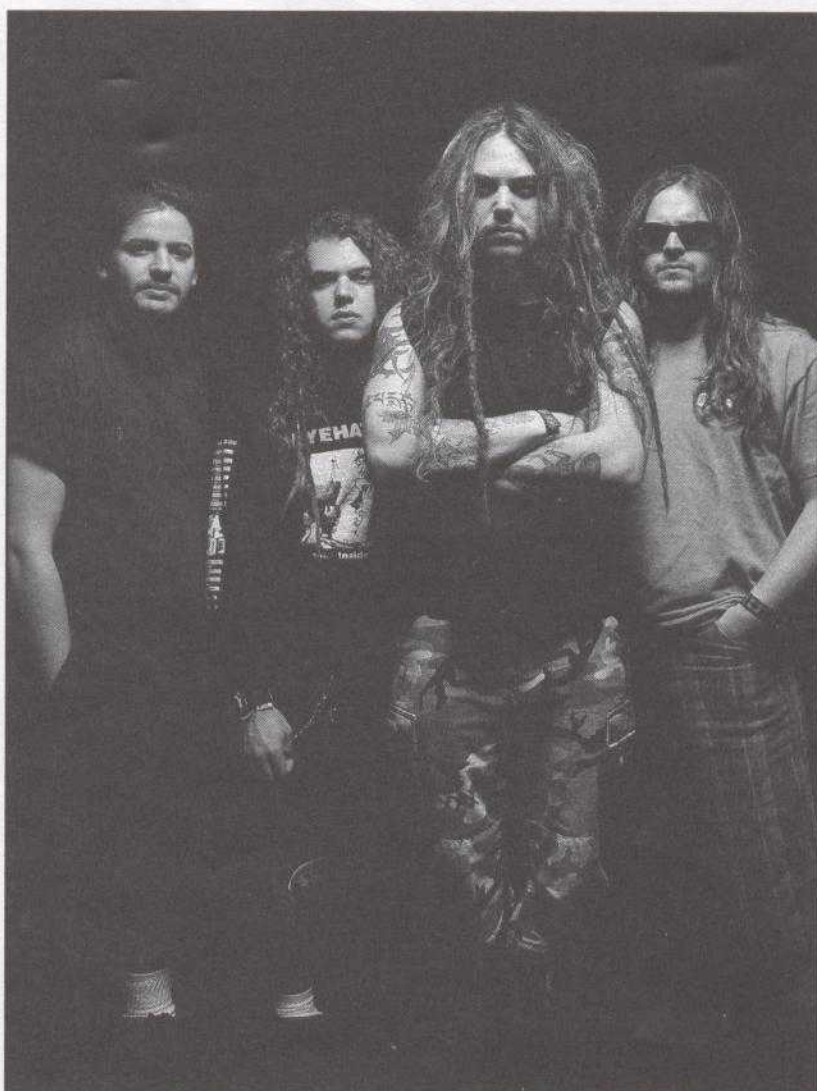
More  
Riffs...  
Less Talk





# SEPULTURA

Just the  
Riffs



*Cover photography by George Chin*

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# Introduction

SEPULTURA, heavy rock's darkest chroniclers of inhumanity and injustice, never imagined they would ever get out of their native Brazil a decade ago. Influenced by the likes of Venom and Metallica in the mid 1980s, Sepultura built on a strong tradition, proclaiming that "nothing is like it used to be," and developed an evolving harmonic, melodic and rhythmic style that is all their own. Now, Max Cavalera, Andreas Kisser, Paulo Jr. and Igor Cavalera are world leaders in the realm of extreme music.

The riffs contained in this book are presented *exactly* as they were played by Max and Andreas on *Schizophrenia*, *Beneath The Remains*, *Arise* and *Chaos A.D.* These riffs are some of the boldest, angriest and most terrifying ever recorded, so waste no more time—go get your guitar and dig into the grave that is Sepultura!

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5 Escape To The Void

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9 The Abyss

10 R.I.P. (Rest In Pain)

11 Inner Self

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14 Mass Hypnosis



# tents

16 Arise

17 Dead Embryonic Cells

19 Altered State

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24 Territory

26 Slave New World

28 Amen

29 Nomad

30 Clenched Fist



Joseph Cullice

Editor's Note: All examples are in 4/4 time unless otherwise indicated.



# To The Wall

Words by Max Cavalera and Andreas Kisser  
Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo Jr.

from *SCHIZOPHRENIA*

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## ■ SYNCOPATED RIFF

The high, accented notes create a melody as they pop through the palm-muted open E's. The pitches imply the E harmonic minor scale (E F# G A B C D#).

[0:26]

Double time feel

Gtrs. I & II

## ■ SLIDE SURPRISE RIFF

The half-step power-chord slides are the only action in this otherwise static, steady eighth-note riff. An accent on the A5 and the F5 will help propel you through the slides.

[0:59]



## ■ MILITARY RIFF

The 12/8 meter and the way the notes fall on the beats (i.e., no syncopation) lend a military feel to this passage—quite fitting, considering the subject matter. The strong sense of forward motion is intensified by the use of chromaticism in the second and fourth bars. Bars 3 and 4 are a transposition of the first two bars—what was in E is now in A.

2:10

E5 N.C. B5 N.C. B $\flat$ 5 N.C. *Play 4 times*

A5 N.C. E5 N.C. E $\flat$ 5 N.C.

# Escape To The Void

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## ■ SUPER-FAST TRITONE RIFF

The disturbing tritone lick found here is a hallmark of the Sepultura style. The left hand will have a pretty easy time; the right . . . ?!!

1:00

P.M. P.M.



# Inquisition Symphony

Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo Jr.

from *SCHIZOPHRENIA*

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## ■ ACOUSTIC RIFF

Though no straightforward name can be given to the acoustic guitar chords that occur in the eerie introduction, they do assume a definite harmonic structure over the synth notes. The first four bars are in F# Locrian (F# G A B C D E); the second four bars are in F Lydian (F G A B C D E). Be sure to sustain each chord.

0:00

N.C. (\*Synth.)

N.C. Acous. gtr.

let ring *mf*

\*Synth. notes: F# F#

## ■ E MAJOR/MINOR RIFF

This sinister riff constantly alternates between G and G#, the minor and major thirds of E, respectively. The slur on the 16th-note triplet and the slight palm-muting give an added menacing touch.

0:47

Gtr. II

*f*

H P

H P



## ■ GUITAR SOLO I

This tapped solo poses no real technical difficulties; however, it may require some practice with the metronome. The triplets that open the solo are grouped in twos; they are followed by 16ths, which are also grouped in twos. Try working the solo rather slowly at first to ensure accurate rhythms. The first half of this solo is in the A Lydian mode (A B C# D# E F# G#); the second half is in G# minor until the last bar, where G# major is implied.

3:15

A5  
Gtr. III

The second system of the musical score for 'The Wind' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, each beamed to a quarter note, with a 'T P' (Tongue Pull) marking above each pair. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E13



# Screams Behind The Shadows

Words by Max Cavalera and Andreas Kisser

Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo Jr.

from *SCHIZOPHRENIA*

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## ■ INTRO RIFF

After a big, full E5 chord there are two 16th-note figures that are identical except for the last note. Andreas changes the B $\flat$  (from the first figure) to B $\natural$  so that it will lead into the following bar. Sepultura achieve great forward motion by placing the 16th-note figures at the end of the bar.

0:00

Gr. II E5  
f

Gr. I

D#5

H H H H H P H P

2 3 2 3 2 3 2 4 3 1 1 1 2 1 2 1 2 1

H H H H H P H P



Joseph Cullice



# The Abyss

Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo Jr.

from *SCHIZOPHRENIA*

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## ■ INTRO RIFF

Even in a reflective, fingerstyle acoustic piece such as this, you'll still find the same Sepultura harmonic style. The harmonies that build up this riff are from the B Phrygian dominant scale (B C D# E F# G A), which is the fifth mode of the E harmonic minor scale. Assembling the pitches that occur in the first bar, we arrive at the following scale fragment: B C D# E F#. The F# harmony follows the same logic—do the math!

0:00

N.C.  
Acous. gtr.

*mf* w/fingers  
let ring..... *sim.*

7 9 10 0 0 0 10 7 9 10 0 0 0 2 4 5 3 0 3 5 4

2 4 5 3 0 3 5 2 4 5 3 0 3 5 4 2 4 5 3 0 3 5



R.I.P. (Rest In Pain)

Words by Max Cavallera and Andreas Kisser

Music by Max Cavallera, Igor Cavallera, Andreas Kisser and Paulo Jr.

from SCHIZOPHRENIA

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## ■ INTRO RIFF

"Rest In Pain"? "Writhe In Pain" might be more apropos; this has to be one of Sepultura's most insane intros. Make sure you give heavy accents to the opening chords. The pervasive use of minor 2nds in this example creates a high level of unity.

0:00

C5 B5 G5 F#5 B5 Bb5 N.C.  
 Gtrs. I & II

E5  
 Gtr. II

Gtr. I

⑥ 17fr.  
 A  
 sl.



# Inner Self

Words by Max Cavalera and Andreas Kisser  
Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo, Jr.

from *BENEATH THE REMAINS*

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## ■ OBLIQUE MOTION RIFF

For the first three bars of this verse riff, only the top voice moves. The E $\flat$ -to-D movement in the upper voice causes the harmony to shift from the interval of a fifth to a tritone, creating a disturbing, unresolved effect.

1:12

Chord progression: A $\flat$ 5, A $\flat$ ( $\flat$ 5), A $\flat$ 5, A $\flat$ ( $\flat$ 5), A $\flat$ 5, G5.

## ■ DOUBLE TIME GALLOP RIFF

A gallop figure is an eighth note followed by two 16ths. Here, Sepultura play a sort of elongated gallop by following the gallop figure with one beat of four 16th notes before repeating the true gallop figure. The chord roots in this progression outline a diminished-7th chord (E-B $\flat$ -C $\sharp$ -E), minus the 3rd (G).

1:37

Chord progression: E5, B $\flat$ 5, C $\sharp$ 5, E5.



Stronger Than Hate

Words by Kelly Shaefer

Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo, Jr.

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from BENEATH THE REMAINS

## ■ VERSE RIFF

Because the open E's are so heavily palm-muted, the higher, unmuted notes are heard as melody notes. What you hear are little two-note ascending melodic bursts rising out of a sea of pulsing E's.

0:54

N.C.

P.M.:.....4      P.M.:...4      P.M.:...4      P.M.:...4      P.M.:...4      P.M.:...4      P.M.:.....4

0 0 0 7 8 0 0 7      6 0 0 7 8 0 0 7      6 0 0 7 8 0 0 7      6 0 0 0 0 0 0 0 0 0

## ■ CHORUS RIFF

This is the chordal version of the previous riff. Here, the unmuted chords are heard as syncopated stabs against the palm-muted, pulsing open-E pedal tones. The sound of the B $\flat$  and F chords against the E pedal lends a Locrian (E F G A B $\flat$  C D) feel to the progression.

1:19

[illegible]



## ■ VARIED RIFFS

There's a bit of everything in this passage, which occurs just after the guitar solo. The twin guitar lead is in A harmonic minor (A B C D E F G<sup>#</sup>), and consists of a repeated one-bar phrase. The lower guitar drops out at bar 3, allowing the upper one to play a descending scale in triplets. At the tempo change ( $\text{♩} = \text{♩}$ ), the guitar plays a two-bar figure consisting of one bar of palm-muted pedals and unmuted chords, and one bar of a reverse gallop (two 16th notes followed by an eighth). Note that the previously heard idea of going from the 5th to the tritone is recalled in the reverse-gallop figure.

3:00

Gtr. E5  
II  
Gtr. I

Gtr. III  
slight P.M.

(Gtr. III out)

5 4 7 4 6 7 4 5 7 5 4 7 6 7 6 7 8 5 4 4 6 7 9 5 4 7 6 7 6 7 8 5 4 4 6 7 9 5 4 7 6 7 6 7 8

D5 B<sup>b</sup>5 A5 F5<sup>1</sup> E5

Gtr. I<sub>3</sub>  
slight P.M.

slight P.M. P.M. P.M. P.M. P.M.

7 6 8 6 8 7 5 7 5 7 5 4 0 0 0 0 0 0 0 0 2 2 0 1 1 0 2 2 0

⑥ open E B<sup>b</sup>5 E B<sup>b</sup>5 E B<sup>b</sup>5

P.M. P.M. P.M.

N.C. B<sup>b</sup>5 N.C. B<sup>b</sup>5 N.C. B<sup>b</sup>5

Gtrs. I & II

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 3 0 0 3 0 0 2 2 0 1 1 0 2 2 0 0 0 3 0 0 3 0 3

N.C. B<sup>b</sup>5 N.C. B<sup>b</sup>5 N.C. B<sup>b</sup>5 N.C.

Play 4 times

(3 1)

0 0 3 0 0 3 0 0 2 2 0 1 1 0 2 2 0



# Mass Hypnosis

Words by Max Cavalera and Andreas Kisser  
Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo, Jr.

from *BENEATH THE REMAINS*

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## ■ OPENING RIFF

After the reverse-echo fade in, the guitars play simple, unsyncopated rhythms: straight 16th notes and quarter notes. This gives an insistent, almost vulgar sound to the groove, because the pitches don't change either (the E5 chord just sounds like a thicker version of E). Note that accents are placed on the power chords, yet the palm-mute remains in place. The quarter-note melody escapes the oppressive rhythm figures by taking a daring leap of a minor 6th (F# to D) between beats 2 and 3.

[0:00]

Play 4 times

N.C.(E5)  
Rhy. Fig. 1 (Gtrs. I & II)

E5

*f* PM

\*Reverse echo fades in.

(2nd time Gtr. III out)

w/Rhy. Fig. 1 (2 times)  
N.C.(E5)  
Riff A (Gtr. III)

E5  
8va

N.C.(E5)

E5

(end Riff A)

let ring

let ring

22 19 22 19

22 19 22 19



Rui Mendes



## ■ GUITAR SOLO

The fiendishly difficult figure on beat 3 gives the beginning of this solo more of a riff feel than a melodic or improvised one. Practice the figure slowly at first, omitting the tie; that is, strike the note on beat 4 to make sure you wind up in the right place rhythmically after executing the figure before. Then put the tie back in and gradually increase the speed.

3:04

Chord progressions: G5, F5, G5, D♭5, A♭5

Techniques: *sl.*, *P.M.*, *H*, *P*, *sl.*, *3*

Tablature (Fret numbers):

12	15	12	15	12	10	12	13	13	12	13	12	13	12	10	12	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Chord progressions: G5, F5, G5, D♭5, A♭5, G5 *8va*, F5

Techniques: *sl.*, *H*, *P*, *sl.*, *3*

Tablature (Fret numbers):

12	15	12	15	12	10	12	13	13	12	13	12	10	12	12	13	15	10	15	10	15	13	15	16
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Chord progressions: G5 *8va*, D♭5, A♭5, G5, F5, G5, D♭5, A♭5

Techniques: *sl.*, *H*, *P*, *sl.*, *3*

Tablature (Fret numbers):

16	15	16	15	16	15	13	15	16	15	10	15	10	15	13	15	16	16	15	16	15	13	15	15	16
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----



# Arise

Words by Max Cavallera and Andreas Kisser  
Music by Max Cavallera, Igor Cavallera, Andreas Kisser and Paulo, Jr.

from *ARISE*

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## ■ INTRO RIFF

This is basically a single-note riff, with the initial double stop giving an extra *oomph* at the lick's beginning. The interval of a major 7th creates an unresolved feeling, especially having come from the octave E in the first bar. Guitar II comes in at beat 3 in the second bar with an eighth-note triplet against Guitar I's straight eighth notes, further adding to the tension.

0:49

## ■ SLIDE RIFF

This nicely balanced riff features two sliding figures in the first bar and pumping palm-muted eighth notes in the second. It's somewhat unusual to slide to an open string (as done here in bar 1, beat 1), but Andreas and Max pull it off smoothly.

1:36



# Dead Embryonic Cells

Words by Max Cavalera and Andreas Kisser  
Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo Jr.

from *ARISE*

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## ■ HALF-TIME INTRO RIFF

The lead-off B $\flat$  in this riff signals an E Locrian feel and, indeed, the F $\sharp$  confirms that we are not in just plain E minor. The presence of B $\flat$  in bar 2 does not significantly alter the Locrian sound because it's felt more as a reinforcement of the E below it, rather than a true chromatic alteration. Here again, the power chords are unmuted and the open E pedals are palm-muted.

0:25

**Half time feel**

B $\flat$ 5 N.C. F5 E5 B $\flat$ 5 A5

## ■ PHRYGIAN DOMINANT RIFF

Here, a G $\sharp$ 5 chord is introduced, and with both F $\sharp$  and G $\sharp$  figuring prominently in the line, we get a sense of E Phrygian Dominant (E F G $\sharp$  A B C D).

1:11

N.C. F5 N.C. F5 G $\sharp$ 5 G5 Play 4 times N.C.



## ■ VERSE RIFF

The verse riff combines the G5 and G#5 chords in a slide move that takes us into G# via a slide, and back out into the G5 by re-articulating it on the downbeat of bar 2. The G# isn't heard as being that significant; it's more of a momentary chromatic gesture away from the rhythmically weightier G.

1:24

The Verse Riff is shown in two systems of four measures each. The notation includes a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written on a six-string staff. Chord symbols above the staff indicate the harmony: E5, F5, N.C. (Natural Chord), G5, G#5, G5, N.C., G5, G#5 in the first system, and G5, N.C., G5, G#5, F5, N.C. in the second system. The guitar part features a series of eighth notes in the upper strings, with palm mutes (P.M.) indicated by dashed lines. Slides (sl.) are shown on the 5th and 6th strings in measures 3 and 5 of both systems. The bass part is written on a four-string staff, showing fret numbers (0, 1, 3, 4, 5, 6) and slide markings (sl.) on the 5th and 6th strings.

## ■ TRITONE ARPEGGIO

At the end of the first bar of this two-bar riff, there's a startling four-note tritone arpeggio beginning on beat 3½. The only trick is to palm-mute the third note in the arpeggio. That will keep the figure sounding crisp and clear, and maintain a balance between the thicker-sounding 6th string and the lighter-sounding upper strings.

1:43

The Tritone Arpeggio is shown in two systems of four measures each. The notation includes a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written on a six-string staff. Chord symbols above the staff indicate the harmony: N.C. (Natural Chord) in the first measure of the first system. The guitar part features a series of eighth notes in the upper strings, with palm mutes (P.M.) indicated by dashed lines. A tritone arpeggio is shown in the first measure of the first system, beginning on beat 3½. The bass part is written on a four-string staff, showing fret numbers (0, 2, 3, 4) and slide markings (sl.) on the 5th and 6th strings.



# Altered State

Words by Max Cavalera and Andreas Kisser

Music by Max Cavalera, Igor Cavalera, Andreas Kisser and Paulo, Jr.

from *ARISE*

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## ■ OPENING FIGURES

Take a look at how many different techniques Andreas uses to create the alternately atmospheric and pointilistic effects: the bar-dipped low E, the high, minor-2nd blips in bars 3 and 4, the 16th-note-triplet rakes. Try to make your bar moves as smooth as possible, and pay close attention to the tied rhythms written in the score.

0:00

Rhy. Fig. 1 (Gtrs. I & II) E5 P.M. (end Rhy. Fig. 1)

(Synth, perc. & wind effects) (Approx. 50 sec.)

\*Gtr. III

trem. bar *f*

6

6

0 (0)

\*Two gtrs. arr. for one (throughout).

w/Rhy. Fig. 1 (3 times)

Fill 1

3 1/2 2

trem. bar

3 1/2 2

13 17 13 17 (13) 0

8va.

4 1/2 3 1/2 6

3

rake

3

rake

3

rake

3

rake

4 1/2 3 1/2 6

18 18 18 18

(0)

(end Rhy. Fig. 2)



## ■ OCTAVE RIFF

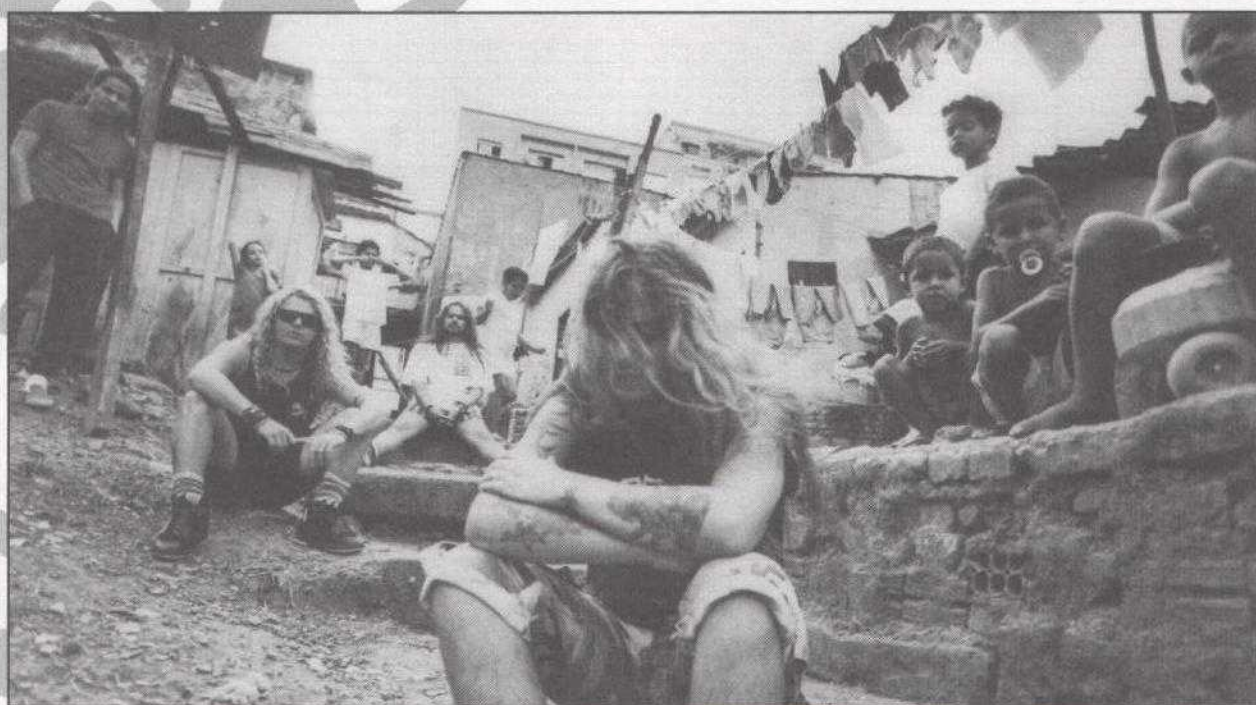
The first actual melodic information in "Altered State" comes in the form of this eight-bar octave riff. The phrasing here is rather conventional for octave playing, utilizing long rhythms, small-interval movement between notes (maximum of a perfect 4th), and slides to connect many of the figures. Sounds like Wes Montgomery's worst nightmare, doesn't it?

1:29

Rhy. F#5  
Fig. 3

11 9 (11) 9 11 9 11 10 8 10 8 14 12 (14) 12 (14) 13 11 13 11 (13) 10 8

10 8 (10) 8 (10) 11 8 11 9 11 9 6 4 (6) 4 6 5 3 5 3



Rui Mendes



## ■ REVERSE GALLOP RIFF

The two guitars play in unison at bars 1, 3, 5, and 7, but diverge in the other bars. There is a variety of styles here: palm-muted reverse gallops (bars 1 and 5), syncopated power-chord riffs (bars 3 and 7), and single-note work (bars 2, 4, 6, and 8). Note that in the even-numbered bars—which contain the single-note phrases—only the first beat and a half are different between the two guitars; the remainder of the bar (2½ beats) is in unison.

5:01

[illegible]



# Refuse/Resist

Words by Max Cavalera

Music by Max Cavalera, Andreas Kisser, Igor Cavalera and Paulo Xisto Pinto, Jr.

from *CHAOS A.D.*

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## ■ OPENING RIFF

At this moderate tempo, it's possible to add accents on all four 16th notes and the dotted half note in the first bar. Note the unusual grouping of a *forte* dynamic, accents on the notes, and the palm mute. The second bar lands us squarely in E Locrian land because of the prominent B's. (We already heard from the other defining interval, the  $\flat 2$ , in bar 1.) Note the two-octave transposition of this lick in bar 3.

0:00

F5 E5  
 Gtrs. I & II  
 Play 4 times  
 N.C.  
 Riff A (Gtrs. I & II) Play 4 times  
 w/Riff A  
 N.C.  
 Riff A1 (Gtr. III) Play 4 times  
 w/wah as filter



Joseph Cultice



## ■ GUITAR SOLO

Andreas creates an exciting tension-and-release effect in these eight bars. He plays a one-note idea with an open wah pedal, which he closes halfway through the lick. At bar 3 the real madness begins, where he plays fast rhythms in 16th notes and quintuplets. He limits himself to F# pentatonic minor (F# A B C# E), except for the repeated A#'s in bar 3, which give the line a major feel.

1:50

The guitar solo is written for eight bars, divided into two systems of four bars each. The key signature is F# major (three sharps: F#, C#, G#). The notation includes treble and bass staves with various musical symbols and fingerings.

**Bar 1:** Treble staff starts with a G5 note (circled with an open circle) and an F#5 note. The bass staff has a 16th note. A note below the staff indicates "\*w/wah".

**Bar 2:** Treble staff has a G5 note (circled with a plus sign) and an F#5 note. The bass staff has a 16th note. A note below the staff indicates "sl. sl.". A note below the staff indicates "\*Leave wah on as filter for remainder of solo."

**Bar 3:** Treble staff has a G5 note (circled with an asterisk) and an F#5 note. The bass staff has a 16th note. A note below the staff indicates "sl. sl.". A note below the staff indicates "H P". A note below the staff indicates "H P". A note below the staff indicates "P P".

**Bar 4:** Treble staff has a G5 note (circled with an asterisk) and an F#5 note. The bass staff has a 16th note. A note below the staff indicates "sl. sl.". A note below the staff indicates "H P". A note below the staff indicates "H P". A note below the staff indicates "P P".

**Bar 5:** Treble staff has a G5 note (circled with an asterisk) and an F#5 note. The bass staff has a 16th note. A note below the staff indicates "sl. sl.". A note below the staff indicates "H P". A note below the staff indicates "H P". A note below the staff indicates "P P".

**Bar 6:** Treble staff has a G5 note (circled with an asterisk) and an F#5 note. The bass staff has a 16th note. A note below the staff indicates "sl. sl.". A note below the staff indicates "H P". A note below the staff indicates "H P". A note below the staff indicates "P P".

**Bar 7:** Treble staff has a G5 note (circled with an asterisk) and an F#5 note. The bass staff has a 16th note. A note below the staff indicates "sl. sl.". A note below the staff indicates "H P". A note below the staff indicates "H P". A note below the staff indicates "P P".

**Bar 8:** Treble staff has a G5 note (circled with an asterisk) and an F#5 note. The bass staff has a 16th note. A note below the staff indicates "sl. sl.". A note below the staff indicates "H P". A note below the staff indicates "H P". A note below the staff indicates "P P".

**Legend:**

- \* = open (bass)
- + = closed (treble)



# Territory

Words by Andreas Kisser

Music by Max Cavalera, Andreas Kisser, Igor Cavalera and Paulo Xisto Pinto, Jr.

from *CHAOS A.D.*

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## ■ CHROMATIC POWER-CHORD RIFF

The distance of the eighth-note power-chord slide on beats 1 and 2 is a minor 3rd—pretty fast when your tempo is ♩=144. At bar 2 the guitars diverge: Guitar I plays the E5 whole note while Guitar II rests for the first beat and then plays the G-E dyad, combining to make an E minor triad.

0:38

## ■ VERSE RIFF

Here's a simple four-note figure that repeats eight times. All notes are palm-muted, so don't have your articulations favor any one note above any other. Work for equal stress.

0:51

## ■ E $\flat$ VS. E $\sharp$ RIFF

The E $\flat$  power chord, played in accented quarter notes, forms a discordant relationship with the open E string. Because the open E's are palm muted, it's difficult to tell that the lower notes are not the same as the upper chords.

1:58



## ■ GUITAR SOLO

Andreas keeps his ideas fairly stationary for the first six bars, and then goes completely nuts for the last four. In the first four bars the notes of the lead guitar match up with chord tones played in the rhythm guitar. At bar 5, this approach breaks down as Andreas plays an F major dyad (F-A) against the rhythm's E $\flat$  power chord. In the tapped section he plays a B $\flat$  and a high E $\flat$ , which preserves the E $\flat$  tonality, but he mixes it up a bit by throwing in the open-first-string E.

2:57

E5 Eb5  
 sl.  
 E5 Eb5  
 sl.  
 E5 Eb5  
 1/2  
 Full  
 Play 4 times  
 Eb5 8va  
 Full  
 1 1/2  
 Full  
 Full vib. lower note only  
 1/2  
 Full  
 1 1/2  
 Full  
 15 10 15 10 15 10  
 14 13 13 13 13 13 13 14 13 13 14 14 14 14  
 sl.  
 sl.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp. The bass line is written in a simple, folk-like style. The score includes various musical notations such as notes, rests, and bar lines. The title "The Rose Tree" is written in a decorative font at the top right of the page.

*loco*  
  
 \*w/harmonizer  
 6 10 11 10 11 7 0 11 10 11 10 7 0 (0) 6 7 10 7 0 (0) 7 10 (10) 11 10 7 0 6 11 10 11 10 7 0 7 11 7 6 5 *sl.*  
 7-8  
 \*doubles gtr. one octave lower.  
 \*Pull off after sliding.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a 'sl.' (slur) and a 'T P' (Tritone) marking. The melody is characterized by a series of eighth and sixteenth notes, with some measures containing triplets (indicated by a '3' and a bracket) and a sextuplet (indicated by a '6' and a bracket). The second system continues the melody on a single staff, also starting with a 'sl.' and 'T P' marking. The key signature changes to one flat (Bb) for the final measures. The score is accompanied by a guitar part on a six-string guitar, indicated by the '7-0' (7th fret, 0th string) and other fret numbers (11, 7, 5, 4, 5, 7, 4, 1, 4, 0, 1, 4, 1, 0) written below the strings. The guitar part includes various fretting techniques, such as bends and slides, indicated by the 'T P' and 'H' (Harmonics) markings.



# Slave New World

Words by Max Cavalera and Evan Seinfeld

Music by Max Cavalera, Andreas Kisser, Igor Cavalera and Paulo Xisto Pinto, Jr.

from *CHAOS A.D.*

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## ■ REVERSE GALLOP RIFF

This is just a four-note phrase that repeats for four bars. Beat 2 is an octave transposition of beat 1, and there's a short left-hand vibrato thrown in. Notice the rhythm guitar above, which mimics the two-16th movement but holds through beats 2 and 4.

1:00

The musical score for the Reverse Gallop Riff consists of two staves. The top staff is for guitar (Gtr.) and the bottom staff is for bass. The guitar part features a four-note phrase that repeats every four bars. The notes are E (open), F (1st fret), and F5 (5th fret). The bass part features a similar rhythmic pattern with notes 0, 1, 1, 2, 3, 3. The score is marked with a time signature of 1:00.

## ■ SYNCOPATED RIFF

The one-beat figure, consisting of an eighth note flanked by two 16ths, produces a syncopated "chug." The indeterminate slide off the figure's last note adds a bit of dramatic flair.

1:59

The musical score for the Syncopated Riff consists of two staves. The top staff is for guitar (Gtr.) and the bottom staff is for bass. The guitar part features a syncopated eighth-note figure that repeats every four bars. The notes are marked with a 'N.C.' (No Chord) marking and a 'P.M.' (Palm Mute) marking. The bass part features a similar rhythmic pattern with notes 1, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The score is marked with a time signature of 1:59.



## ■ PARALLEL THIRDS RIFF

This double-stop riff, played on the 2nd and 3rd strings, is fixed at a minor 3rd throughout this three-bar-plus passage. Note that the slides never occur between the second and third, or fourth and first 16th notes. This gives the passage a more straight-ahead, less syncopated feel.

2:23



Joseph Culicce



Amen

from CHAOS A.D.

Words by Max Cavallera

Music by Max Cavallera, Andreas Kisser, Igor Cavallera and Paulo Xisto Pinto, Jr.

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## ■ OPENING RIFF

A quarter-note power chord leads off this repeating two-beat riff, somewhat negating the gallop effect of the eighth and two sixteenth notes in the second half. There's quite a jump from the 6th-fret D# to the 2nd-fret B. Fortunately, the slow tempo (♩=84) gives you a little time to make the transition smooth.

0:12

[illegible]

## ■ LOW AND HIGH RIFF

This is a quirky little two-guitar riff that combines the open E string with high-position notes. The quarter-note G's in Guitar I sustain through Guitar II's triplet figure, which starts on G. The effect is one of *oblique motion*.

2:00

N.C.  
Gtr. II



let ring.....

12 15 12

0

Gtr. I



12

0



# Nomad

Words by Andreas Kisser

Music by Max Cavalera, Andreas Kisser, Igor Cavalera and Paulo Xisto Pinto, Jr.

from *CHAOS A.D.*

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## ■ OPENING DIVEBOMB RIFF

You don't usually hear the open G string subjected to this much whammy manipulation; the lower, thicker strings seem better suited for that kind of treatment. But it works here when played with such rhythmic precision. Notice the two 16th notes are tied. The rhythm is felt in the way the whammy bar "articulates" the notes.

0:00

Musical notation for the Opening Divebomb Riff. The notation is in treble clef with a key signature of two sharps (F# and C#). The melody consists of a dotted quarter note F#4, followed by an eighth note G#4, then a dotted eighth note G#4 tied to the next eighth note G#4. The bass line consists of two whole notes, G2 and G2. Above the first measure is the instruction "N.C.". Above the second measure is a "6" with a line pointing to the eighth note G#4. Above the third measure is a "6" with a line pointing to the eighth note G#4. Below the first measure is the instruction "mf". Below the second measure is the instruction "trem. bar" with a line pointing to the eighth note G#4. Below the third measure is a "6" with a line pointing to the eighth note G#4.

## ■ TRITONE RELATION RIFF

The F#5 power chord on beats 1 and 3 forms a tritone relationship with the dotted-eighth-note C# on beats 2 and 4. The vibrato on the held C makes the clash even more intense.

0:21

Musical notation for the Tritone Relation Riff. The notation is in treble clef with a key signature of two sharps (F# and C#). The melody consists of a dotted quarter note F#5, followed by an eighth note G#5, then a dotted eighth note G#5 tied to the next eighth note G#5. The bass line consists of two whole notes, G2 and G2. Above the first measure is the instruction "F#5". Above the second measure is the instruction "N.C.". Above the third measure is the instruction "F#5". Above the fourth measure is the instruction "N.C.". Below the first measure is the instruction "4/2". Below the second measure is the instruction "2/3". Below the third measure is the instruction "4/2". Below the fourth measure is the instruction "2/3".



## ■ LOW AND HIGH RIFF

Like the second riff in "Amen," this one-bar figure makes use of the large interval between each beat. In this version the rhythm guitar plays in rhythmic unison.

1:44

# Clenched Fist

Words by Max Cavalera

Music by Max Cavalera, Andreas Kisser, Igor Cavalera and Paulo Xisto Pinto, Jr.

from *CHAOS A.D.*

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## ■ TWO-PART GUITAR RIFF

Here's a rare case where the Sepultura guitars play two distinct parts. The upper guitar plays offbeat unison bends while the lower guitar plays a reverse gallop figure. When the meter changes to 9/8 the reverse gallop seems to lose its tidy symmetry, but that's just a visual thing; it's still the same riff.

0:23



## ■ TWO-STRING GUITAR SOLO

Andreas keeps the lower note (B $\flat$ ) constant in this two-string guitar solo. The upper note gradually rises two notes, and then begins again. You don't hear the passage as one line staying stationary and one line moving; you hear it as a kind of slow-moving ascending figure. At bar 5 Andreas plays an entire bar of slurred notes and simultaneously applies right-hand bar maneuvers to the phrase. He settles down in the final two bars of the phrase with stationary double stops in 16th notes. Notice the changing rhythm guitar chords on top.

2:27

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 G#5 G5 F5 E5 F5 E5 F5 E5 F5 E5

12 12 12 12 14 14 14 14 | 15 15 15 15 15 15 15 15 | 12 12 12 12 14 14 14 14  
15 15 15 15 15 15 15 15 | 15 15 15 15 15 15 15 15 | 15 15 15 15 15 15 15 15

[illegible]



# • **TABLATURE EXPLANATION/NOTATION LEGEND** •

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

1st string - High E			0
2nd string - B		10	0
3rd string - G		9	1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret      2nd string, 10th fret and 3rd string, 9th fret played together      an open E chord

## **Definitions for Special Guitar Notations**

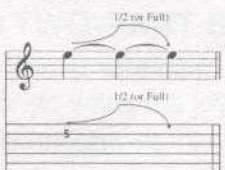
**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



**PRE-BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



**PRE-BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step, strike it and release the bend back to the original note.



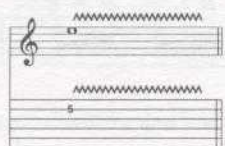
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



**VIBRATO:** Vibrato the note by rapidly bending and releasing the string with a left-hand finger.



**WIDE OR EXAGGERATED VIBRATO:** Vibrato the pitch to a greater degree with a left-hand finger or the tremolo bar.



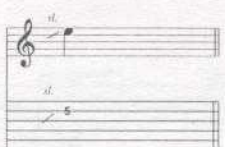
**SLIDE:** Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



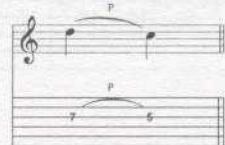
**SLIDE:** Slide up to the note indicated from a few frets below.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



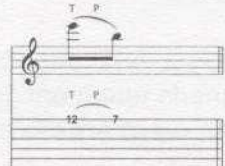
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**NATURAL HARMONIC:** With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



**ARTIFICIAL HARMONIC:** Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



**TREMOLO BAR:** Drop the note by the number of steps indicated, then return to original pitch.



**PALM MUTE:** With the right hand, partially mute the note by lightly touching the string just before the bridge.



**MUFFLED STRINGS:** Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.



**PICK SLIDE:** Rub the pick edge down the length of the string to produce a scratchy sound.



**TREMOLO PICKING:** Pick the note as rapidly and continuously as possible.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**SINGLE-NOTE RHYTHM SLASHES:** The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





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